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and the Schuyler Mansion, 1760-1761, in Albany, owe their renewed leases of life to the far-sightedness of individuals or the patriotism of societies.

The value of a notable building of an earlier period than our own, especially when filled with the furnishings and the reminders of the period to which it belongs, as in the cases of the houses mentioned, is great, vividly portraying what otherwise would be forgotten by all except the antiquarian and the delver in books.

It is a pleasure to record the addition to the list of historic public buildings of New York City of the Dyckman House, built about 1783, at what is now 204th Street and Broadway, through the generous gift of Mrs. Bashford Dean and Mrs. Alexander McMillan Welch, descendants of the original builder. The building will ever remain a monument to the worth and character of the sterling Dutch family from which it takes its name, and in particular to William Dyckman, grandson of Jan, founder of the line in 1660, who built the house, and to

Isaac Michael Dyckman, the last of the line to bear the name. With the City Hall, Fraunces Tavern, the Van Cortlandt Manor House, and the Jumel Mansion, this interesting house,¹ carefully restored to its original condition, fully furnished in the style of its period and chiefly with the objects that belonged in it, or to members of the Dyckman family, and set in grounds laid out and planted in their original character, takes its place as an historical museum of importance for the study of the architecture and the manners and customs of the last quarter of the eighteenth to the first quarter of the nineteenth century.

Such a gift as this is a source of pleasure not only to the antiquarian and the historian, but to all who see it, and especially to those who delight in the things that do the city honor.

¹ An admirable handbook describing the house and its contents, its locality, its builder and his family, has been published and may be procured at the Dyckman House Museum.

RECENT ACCESSIONS AND NOTES

CHARLES BALLIARD

THOSE who have been associated with the Museum during the last thirty years, and especially those who knew it in the first years of the occupation of the building in Central Park, will remember the genial face and hearty voice of Charles Balliard, and they will learn with regret of his death in Reigner, France, on April 15, 1916.

Trained in Geneva, Switzerland, as an expert watch-maker, Mr. Balliard came to this country when a young man to follow his trade and was first employed by Messrs. Tiffany and Company as a repairer of watches and objects of art. His association with the Museum began in 1879, when he was engaged to restore the objects of

Cypriote art, recently purchased from General di Cesnola.

At one time Mr. Balliard entered business for himself in Clinton Place, where he sold objects of art and music boxes, but he returned to the Museum as repairer and mounter of delicate objects. In 1894 he became the Museum photographer and remained in this capacity until ill health compelled him to accept the leave of absence given him by the Trustees.

Skilful and resourceful in his work, amiable and friendly in his personality, Mr. Balliard was one who impressed himself strongly upon the minds and affections of all, and the world that knew him is left the poorer by his absence from it.

A SPANISH MANTILLA.—To the imaginative mind a mantilla, perhaps a treasured

souvenir of travels in Spain fraught with memories of southern climes, always suggests romance—a coquette, a rose, a fluttering fan, ever the central feature in the brilliant sunshine of Castilian skies; a subject worthy of a Goya, whose brush so deftly portrayed the subtle charm of the Spanish beauty.

Of these interesting lace head-dresses the Museum owns several splendid examples; it is fortunate, however, in receiving, through the generosity of Mrs. George Langdon Jewett, so fine a specimen of an earlier form, given in memory of Mrs. Henry Adams Blyth. The usual mantilla has the commonplace conventionalized floral motive which is repeated at regular intervals; the present piece is unique in having much more originality in its pattern. It represents the Spanish fabric worked under French influence, an influence that survived to a marked degree even after the introduction of the Italian régime inaugurated by the royal alliance of Philip with Elizabeth Farnese of Parma about the year 1715. The lace-maker, whose art reflects the wide-spread influence of the French designer, has evidently attempted to copy a French work. In a field of more or less regularly placed scrolls she has introduced motives popularized by the French weavers of the Regency who, prior to the adoption of the lighter style influenced by the works of Watteau and Boucher, overloaded their patterns with grotesque architectural features and bits of landscape; features that only a French artist could handle with any semblance of grace and even he with questionable success. The gay French *bergère* depicted by these pastoral artists is a far different creature when woven in somber black silk thread, and the stolid figures devoid of grace evolved by the patient and loving hands of the Spanish lace-maker but dimly suggest the daintiness of the French model; here too we find the turreted castle alternating with the Italian fountain, a curious choice of motives that recalls to mind another piece of lace in the Museum collection, dating from the same period, a charming piece of point d'Argentan in which the *dentellière* went far afield for a subject when she chose

a smoking cannon! In the graceful folds of the lustrous fabric, however, the pattern is perhaps of little moment, but lace with personages has a charm all its own and no lover of the fabric can resist the appeal of the little figures imprisoned in the mesh by the delicately twisted threads deftly manipulated by the clever artist who wields the bobbins.

The lace measures 39 inches by 90 inches and after removal from the Room of Recent Accessions will be placed with the other Spanish laces in Gallery E.8. F. M.

THE NATIONAL EDUCATION ASSOCIATION IN RETROSPECT.—The members of the National Education Association must surely have been convinced that the libraries, museums, and similar educational institutions of New York City are eager to ally themselves with the teachers and schools of the East. This Museum, for example, installed in three different buildings—the Children's Room of the New York Public Library, the Washington Irving High School, and the Madison Square Garden—exhibits showing the character of the approach to the school problem which the Museum stands ready to make in every public school of the city and which it has already made in a number of schools.

At the session of the National Education Association held in the Museum Lecture Hall on the morning of July 6, an opportunity was given teachers to gain a comprehensive view of the relationship existing between museums and schools and its possible future development. This relationship was discussed from many different angles by men and women fitted to speak with authority. The Secretary of the Museum, who presided, as supervisor of museum instruction is in close touch with the various phases of the educational work of the Metropolitan Museum. In the absence of the first speaker, Dr. John H. Finley, Commissioner of Education of the State of New York, his paper was read by Dr. Arthur D. Dean, Chief of the Division of Vocational Schools of the State Department of Education, who supplemented Dr. Finley's words by remarks based on his own observation and experi-

ence. Paul M. Rea, Secretary of the American Association of Museums, out of his fund of knowledge of museums the country over, spoke as the historian of the relationship. Robert W. de Forest and Henry Fairfield Osborn, presidents of this Museum and the American Museum of Natural History respectively, represented their institutions. Miss Anna B. Gallup, Curator of the Children's Museum in Brooklyn, represented an intensely interesting though small group of museums that have a vital relation with the schools, "a relation that the children have established by visiting the museums and by showing their principals and teachers how much information they have gained through their museum experiences." Miss Florence N. Levy of the Metropolitan Museum explained briefly the scope and purpose of a new publication by the Museum entitled *Art Education: an Investigation of the Training Available in New York City for Artists and Artisans*.

THE LIBRARY.—Although much delay and difficulty are experienced in the importation of books and periodicals on account of the unfortunate conditions in Europe, yet the Library has received most of the works ordered, and its usefulness, therefore, has been maintained.

During the past busy season, September, 1915, to May, 1916, inclusive, greater use has been made of the books and photographs than ever before. The Museum Instructors, as well as lecturers and teachers of both public and private schools, have drawn largely upon the resources of the Library in order to illustrate their lectures delivered in the Museum class rooms. Several hundred lantern slides have been made from illustrations in books and also a large number from the collection of photographs, to supply the needs of those who lecture outside of the Museum. Students of schools that teach design in the various arts and crafts have made free use of the Library.

The large collection of exhibition catalogues and sales catalogues has proved of great value to many in search of information that can be secured only through such

channels. The collection of sales catalogues of all countries continues to grow, but great difficulty is experienced in procuring copies of early catalogues of American sales of pictures and objects of art. The Librarian will be very grateful if any one having such sales catalogues or those of American exhibitions, also pamphlets relating to American artists, will communicate with him.

The files of clippings obtained from various sources, started several years ago, have grown to large proportions and are of great usefulness. The clippings cover all phases of art and furnish much information that is difficult, if not impossible, to obtain in any other way. It is hoped that in time the collection will prove as valuable to students in New York as that of the New York Public Library is or as that of the *Musée des Arts Décoratifs* is to students in Paris.

The demand for colored reproductions of paintings increases, and in order to help meet this demand there have recently been secured a number of such reproductions of paintings in Italian galleries, published by Alinari of Rome. These, together with the Medici prints, the admirable collection of Arundel chromo lithographs, and the many colored reproductions that appear in books, all of which are catalogued under the name of the artist and the subject of the painting, go far to meet the needs of the student.

All of the Japanese prints belonging to the Museum are now in the Library, where they may be seen at any time.

The Library is now in possession of 31,000 volumes and 40,000 photographs.

The reading room is open from 10 A. M. to 5 P. M. daily except Sundays and legal holidays.

CHANGES IN THE PAINTINGS GALLERIES. The galleries containing the Hearn Collection—Galleries 13, 14, and 15—have been redecorated and the paintings rearranged so that Galleries 13 and 15 are rooms of American art and in Gallery 14 is a representation of the works of various European schools, the paintings formerly hung in Gallery 15.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VISIT OF THE COLUMBIA SUMMER SCHOOL STUDENTS.—On July 13 occurred the annual visit of the members of the Columbia Summer School. In spite of a severe shower, over a hundred were received in the Lecture Hall, where, after a brief general address, they separated into groups to see, under escort of various members of the staff, particular parts of the collection, paintings, Egyptian or classical art, the

decorative arts, etc., according to their individual interests.

A UNIVERSITY TRAVEL GROUP.—Among the recent visitors at the Museum was a group of travelers under the auspices of the Bureau of University Travel. The closing of Europe to sightseers has certainly stimulated interest among serious-minded people in the treasures of our own country.

LIST OF ACCESSIONS AND LOANS

JULY, 1916

CLASS	OBJECT	SOURCE
ARMS AND ARMOR	†Five spurs, Mexican or South American, seventeenth or eighteenth century	Purchase.
CERAMICS	†Vase, Chinese, T'ang dynasty (618-960 A. D.); covered bowl, Korean, Sung period (960-1280 A. D.)	Purchase.
	†Cup and saucer, English (Bristol), eighteenth century	Purchase.
IVORIES	†Trick-track counter, French, twelfth century	Purchase.
PAINTINGS	†Salome, by Alexandre Georges Henri Regnault, 1870	Gift of George F. Baker.
ANTIQUITIES—EGYPTIAN	*Blue faience pectoral, three painted and one pottery ushabti, Empire period	Lent by Albert Gallatin.
SCULPTURE (Floor II, Room 1)	Stone statue, Seated Kuan Yin, Chinese, Six Dynasties (265-618 A. D.)	Lent by Philip Lehman.
TEXTILES (Floor II, Room 6)	Five Gobelin tapestries, Adventures of Don Quixote, French, later half of eighteenth century	Lent by Mrs. Fitz Eugene Dixon.
(Floor I, Room 1)	Three tapestries, Scenes from Wolf Hunt of Maximilian, Flemish, seventeenth century	Lent by Mrs. Amory Carhart.
(Wing F, Room 3)	Tapestry, Pietà, Flemish, early sixteenth century	Lent by Marsden J. Perry.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).